



SYSTEM OF A DOWN TOXICITY

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SYSTEM OF A DOWN



SYSTEM OF A DOWN TOXICITY

Music transcriptions by Pete Billmann and Jeff Jacobson

ISBN 0-634-03778-1



HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at



Photo by Robert Sebree

SYSTEM OF A DOWN TOXICITY

CONTENTS

4	PRISON SONG
8	NEEDLES
12	DEER DANCE
20	JET PILOT
23	X
26	CHOP SUEY!
33	BOUNCE
37	FOREST
45	ATWA
49	SCIENCE
57	SHIMMY
61	TOXICITY
66	PSYCHO
72	AERIALS
78	Guitar Notation Legend

Prison Song

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 205

Gtrs. 1 & 2 (elec.) D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 Bb5

f w/ dist. P.M.

Gtrs. 1 & 2 tacet
N.C.

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5

Gtrs. 1 & 2

Whispered: They're tryin' to build a prison.

P.M.

N.C.

Bb5

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

Rhy. Fig. 1

P.M.

Eb5 D5 Bb5

D5 Eb5

F5 Eb5

D5 Eb5

F5 Eb5

D5 Eb5

F5 Eb5

D5 Eb5

Bb5

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Bb5

Verse

* Eb5/D

1. Fol - low - ing the rights move - ments you clamped on with your i - ron fists, drugs be - came con - ven - ient - ly a -

2. Mi - nor drug of - fend - ers fill your pris - ons, you don't e - ven flinch. All our tax - es pay - ing for your

Gtr. 1

Riff A

slight P.H. slight P.H. slight P.H.

* Bass plays D.

Copyright © 2001 Sony/ATV Tunes LLC and Ddevil Music

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

vail - a - ble for all the kids. Fol - low - ing the rights move - ments you clamped on with your i - ron fists,
wars a - gainst the new non - rich. Mi - nor drug of - fend - ers fill your pris - ons, you don't e - ven flinch.

End Riff A

slight P.H. slight P.H. slight P.H.

Gtr. 1: w/ Riff A

drugs be - came con - ven - ient - ly a - vail - a - ble for all the kids. } Oo, I buy my crack, -
All our tax - es pay - ing for your wars a - gainst the new non - rich. }

I smack my bitch right here in Hol - ly - wood.

Eb/D

{ Spoken: Nearly two million Americans are incarcerated in the prison system, prison system of the U.S.
Spoken: The percentage of Americans in the prison system, prison system has doubled since 1985.
Spoken: Drug money is used to rig elections and train brutal corporate sponsored dictators around the world. }

(They're try'n' to build a pris-on!)

Gtr. 1

slight P.H. slight P.H. slight P.H. P.M. - - - - -

Gtrs. 1 & 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

They're try'n' to build a pris - on, they're try'n' to build a pris - on, they're try'n' to build a pris - on.

D5 Eb5 D5 Bb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

An - oth - er pris - on sys - tem, an - oth - er pris - on sys - tem, -

(For you and me to live in.)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Bb5

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 Eb5 F5 Eb5

an - oth - er pris - on sys - tem! (For you and me.)

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 Bb5

(You and I!) _____

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

They're try'n' to build a pris - on, — they're try'n' to build a pris - on, — they're try'n' to build a pris - on. —

To Coda ⊕

Half-time feel

D5 Eb5 D5 * Bb

— for you and me. — Oh ba - by, — you and and
(Ba - by — you and

Gtrs. 1 & 2

P.M. — — — — — let ring — — — — — let ring — — — — —

Gtr. 3 (12-str. acous.)

mf
let ring throughout

* Chord symbols reflect overall harmony.

Interlude

Gtrs. 3 tacet
D5

me. — — — — — Oy! — — — — —

Gtrs. 1
& 2
Riff B

me.) — — — — —
P.M. — — — — —

End Riff B

Gtrs. 1 & 2: w/ Riff B
D5

Bb5
Voy! — — — — —

Bridge
D5

All re-search and suc - cess - ful drug pol - i - cy shows _ that treat - ment should be in - creased (Voy!) _

Gtrs. 1 & 2 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5

and law en - force - ment de - creased while a - bol - ish - ing man - da - to - ry min - i - mum

1.

Bb5

2.

Bb5

D5

sen - tenc - es. (Voy!) _ sen - tenc - es. U - ti - liz - ing drugs to pay for

se - cret wars a - round the world, _ drugs are now your

D.S. al Coda
(no repeat)

glob - al pol - i - cy. Now you _ po - lice _ the globe. _

⊕ Coda

Half-time feel

Bb

Gtr. 2 tacet

A

Dm

me. _ Oh ba - by, _ you and me.

Gtrs. 1 & 2

Gtr. 1

rit. rit. fdbk.

let ring - - - - - let ring - - - - -

3 3 3 2 2 2

Pitch: A

Gtr. 3

3 3 3 2 2 2

Needles

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Words and Music by Daron Malakian and Serj Tankian

Intro

Moderately fast ♩ = 190

Gtr. 1 (elec.) N.C.

mp w/ slight dist. P.M. w/ slight P.H. let ring

TAB

Double-time feel

Gr. 1 tacet

End double-time feel

* Gtr. 2 (elec.) Rhy. Fig. 1

The musical score consists of two staves. The top staff is for guitar, written in D major (one sharp) and 4/4 time. It features a repeating eighth-note pattern: D4, E4, F#4, G4, A4, B4, C#5, D5. The first measure is marked with a forte 'f' dynamic and 'w/ dist.' (with distortion). The second measure is marked with a piano 'p' dynamic and 'P.M.' (palm mute). The third and fourth measures are also marked with a piano 'p' dynamic and 'P.M.'. The fifth measure is marked with a piano 'p' dynamic and 'sim.' (sustained). The bottom staff is for bass, written in D major (one sharp) and 4/4 time. It features a repeating eighth-note pattern: D3, E3, F#3, G3, A3, B3, C#4, D4. The first measure is marked with a forte 'f' dynamic and 'w/ dist.'. The second measure is marked with a piano 'p' dynamic and 'P.M.'. The third and fourth measures are also marked with a piano 'p' dynamic and 'P.M.'. The fifth measure is marked with a piano 'p' dynamic and 'sim.'.

^a Doubled throughout

Half-time feel

N.C.

End half-time feet

Rift A

End Riff A

[illegible]

Verse

Gtr. 2 tocel

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

[illegible]

1. I	can - not	dis - guise	all the stom-ach pains	and the	walk-ing	of the canes	when
2. I	can - not	de - ny	all the e - vil traits	and the	fill-ing	of the crates	when

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a piano and voice.

Gtr. 2

The image shows the musical score for Gtr. 2, measures 1 through 4. The notation is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 1 begins with a double bar line and a repeat sign, followed by a quarter note G2. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a whole rest.

Gtr. 1: w/ Rhy. Fig. 2

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

you, you (You.) do come out (Out.) and you whis-per up to me in your life of trag - e - dy. } But
in your pimp-in' maj - es - ty. }

Half-time feel

Gtr. 2: w/ Riff A
N.C.

End half-time feel

I _____ can - not grow _____ 'til you eat the last of me. Oh, when will I be free? _ And

Gtr. 1: w/ Rhy. Fig. 2

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

you, _____ a par - a - site, just find an - oth - er host, just an - oth - er stool to { roast } 'cause
post }

Pre-Chorus

Half-time feel

G5 Eb5 Ab5

{ 1., 2. you, _____ } my tape - worm tells me what to do.
3. You, _____ }

Gtr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

End half-time feel

G5 Eb5 Ab5

You, _____ my tape - worm tells me where to go.

Chorus

G5 Ab5 F5 G5 Ab5 G5 Ab5 F5 G5 Ab5 G5

Pull the tape - worm _____ out - of your ass. (Hey!) Pull the tape - worm _____ out - of your ass. (Hey!)

Gtr. 2 Rhy. Fig. 4

End Rhy. Fig. 4

1.

To Coda

Ab5 F5 G5 Ab5 G5 Ab5 F5 G5 Ab5 G5

Pull the tape - worm out - of your ass. (Hey!) Pull the tape - worm out - of your ass. (Hey!)

Interlude

Double-time feel

End double-time feel Half-time feel

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 N.C

PM PM PM PM PM PM

2.

End half-time feel

Interlude

Gtr 2 tacet
(Bass & drums, 8)

Ab5 F5 G5 Ab5 G5

Pull the tape worm out of me.

Half-time feel

Gtrs. 1 & 3 (acous.)

* G5 Riff B

Eb

F#5

D

End Riff B

mf

* Chord symbols reflect implied harmony

Bridge

Gtrs. 1 & 3 w Riff B (4 times)

G5

Eb

F#5

D

I'm sit - ting in my room with a nee - dle in my

G5 Eb5 F#5 D

hand, just wait - ing for ____ the tomb of some old dy - ing

G5 Eb5 F#5 D

man. Sit - ting in ____ my room with a nee - dle in ____ my

G5 Eb5 F#5 D

hand, ____ wait - ing for ____ the tomb of of some old dy - ing
 (...wait - ing for ____ the tomb of some old dy - ing

Double-time feel

End double-time feel

Gtr 2 w/ Rhy Fig. 1

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

man. man.)

Half-time feel

D.S. al Coda

Gtr 2 w/ Riff A
N.C.

Uh'

Coda

Gtr. 2. w/ Rhy Fig. 4

G5 Ab5 F5 G5 Ab5 G5

Pull the tape - worm out - of your ass.

(Hey!)

Outro

Double-time feel

G5 Ab5 Bb5 Ab5 G5 F5 Ab5 G5 Ab5 Bb5 Ab5 G5 F5 Ab5 G5

Hey' Hey'

Gtr 2

PM

5 5 6 6 8 8 6 6 5 5 3 3 6 6 5 5 6 5 6 6 8 8 6 6 5 5 3 3 6 6 5 5

Gtr 2 w/ Rhy Fig. 1

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

Hey! Per-fect!

Deer Dance

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 165

* Gtr 1
(dist.)

Rhy. Fig. 1

Chord symbols: Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

f
P.M. throughout

* Doubled throughout

Chord symbols: D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Chord symbols: Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

End Rhy. Fig. 1

Gtr. 1 tacet
Gtr. 2 * Gm F Eb D Gm F Eb D
(dist.) Riff A Harm. End Riff A

mf

Gtr. 3
(dist.) Riff A1 Harm. End Riff A1

mf

* Chord symbols reflect implied harmony

12

Gtr 2. w. Riff A (1 1/2 times)
Gtr 3. w/ Riff A1 (2 times)

Gtr 3 w/ Riff A1 (2 times)

Gm

Gm F Eb D

ton cour - te - sy serv - ice with a smile.

Pre-Chorus
Gm Voc. Fig. 1

Be - yond the Sta - ples Cen - ter you _____
(Na, na, na, na, na, na, na, na)

The musical score for guitar is divided into two systems. The first system shows a lead line with a key signature change from one flat to two flats (Bb to Bbb), indicated by a double bar line and a key signature change symbol. The lead line features a series of eighth notes and a half note, followed by a double bar line and a key signature change symbol. The rhythm line shows fret numbers: 5, 8, 2, 7, 1, 6. The second system shows a lead line with a key signature change from two flats to one flat (Bbb to Bb), indicated by a double bar line and a key signature change symbol. The lead line features a series of eighth notes and a half note, followed by a double bar line and a key signature change symbol. The rhythm line shows fret numbers: 5, 5, 5, 5, 8, 8, 8, 8, 2, 2, 2, 2, 7, 7, 7, 7.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, consisting of a series of eighth and sixteenth notes. Below the staff, there is a line of numbers indicating the fret positions for the guitar: 1 1 1 1 5 5 5 5 0 0 0 0 0 0 0 0 5 5 5 5 8 8 8 8 2 2 2 2 7 7 7 7.

Eb D Bkgd. Voc. w/ Voc Fig. 1 Gm F Eb D
 End Voc. Fig. 1
 - ing dis - grace. Peace - ful lov - ing youth a - gainst the bru tal i ty,

End Riff B

1 1 1 1-5 5 5 5-0 | 5 5 5 6-8 8 8 8-3 3 3 3-7 7 7 7- | 1 1 1 1-5 5 5 5-0 0 0 0 0 0 0 0

Gtr 2, w/ Riff B (last 2 meas.)
 Gtr 3: w/ Riff A1 (1st 2 meas.)
 2nd time, Gtr. 3. w/ Riff A1 (last 2 meas.)

Chorus

Gtr 1 w/ Rhy Fig. 1

Gm F Eb D Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

of plas - tic ex - ist - ence. *Shouted:* Push - ing lit - tle chil - dren with their full - y au - to -

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

mat - ics, they like to push the weak a - round. Push - ing lit - tle chil - dren,

To Coda

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

with their full - y au - to - mat - ics, they like to push the weak a - round.

Interlude

Gtr 3. w/ Riff A1 (1st 2 meas.) (2 times)

Gm F Eb D Gm F Eb D

Gtr 2 Riff C End Riff C

Harm Harm

5 8 3 7 1 6 6 8 3 7 1 6

Verse

Gtr 2 w/ Riff C (2 times)
 Gtr 3 w/ Riff A1 (1st 2 meas.) (4 times)

Gm F Eb D Gm F

2. Rush of words plead - ing to dis - perse up - on your na - ked walls

Eb D Gm F Eb D

a - live. A po - lit - i - cal call the fall guy ac - cord.

D.S. al Coda

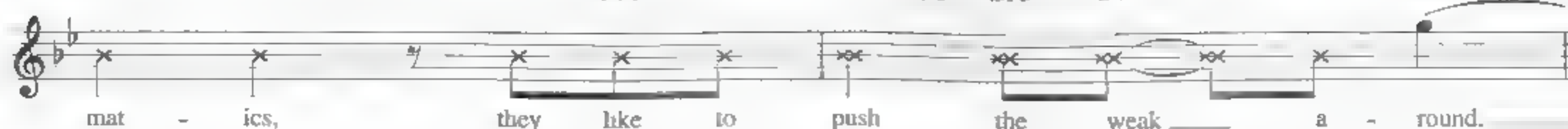
Gm F Eb D

We can't af - ford to be neu - tral on a mov - ing train. Be -

⊕ Coda

E♭5 D5 E♭5 D5 E♭5 D5 E♭5

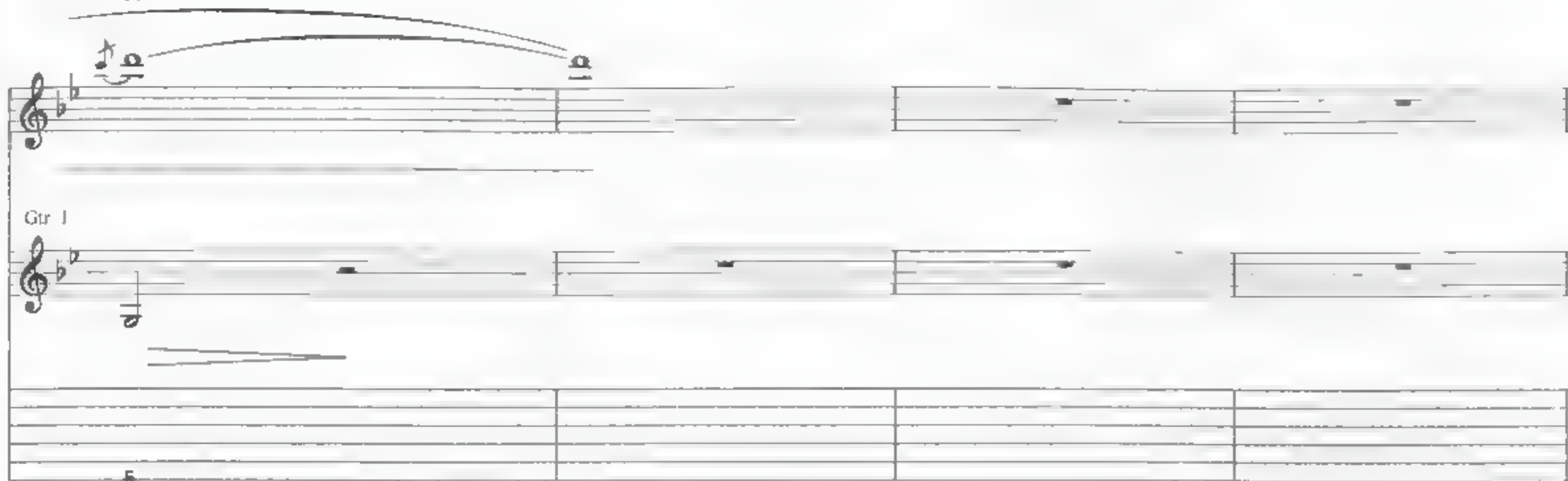
D5 E♭5 D5 E♭5 D5 E♭5



Interlude

Gtr 1 tacet

G5



Bridge

Gm



Gtr 2, w/ Riff D

F



Gtr 3 w/ Riff E (1 3/8 times)

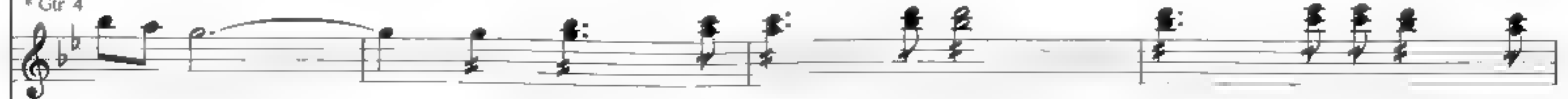
Gm



Riff F

* Gtr 4

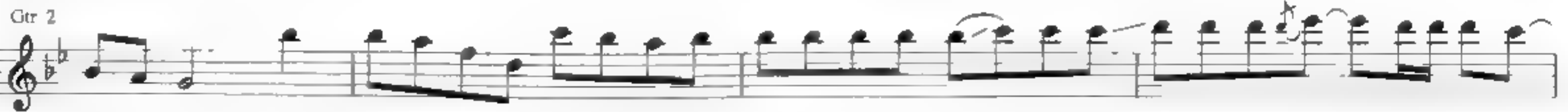
End Riff F



mp



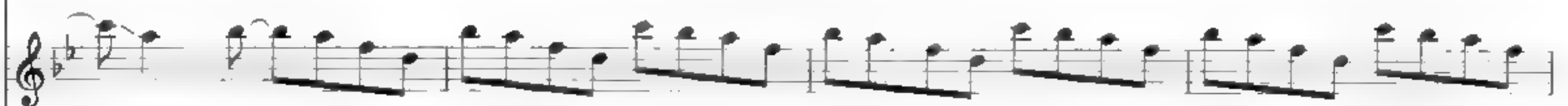
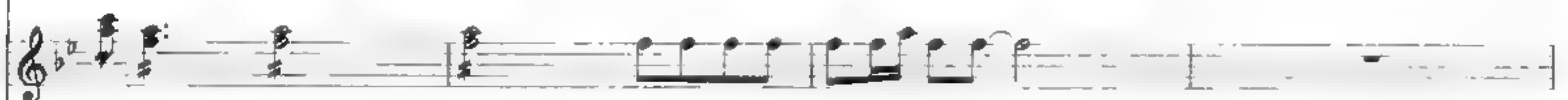
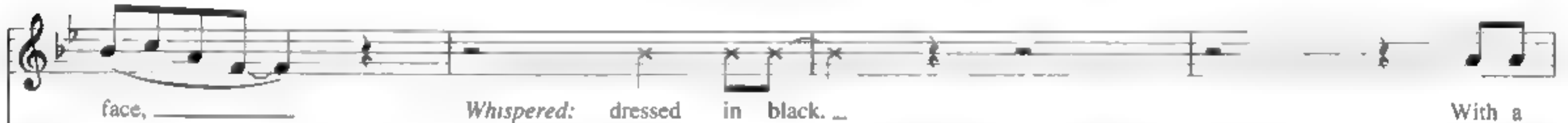
* Mandolin arr for gtr



let ring



F



PM

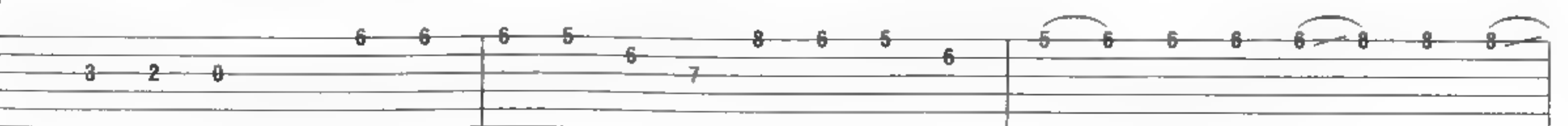


Gtr 4 w/ Riff F (1st 3 meas)

Gm



let ring



- ate for the mal - con - tents, for their dis - pro - por -

Gtr 4

10 11 11 10 8 8 5 5 6

Gtr 2

10 10 11 10 8 (8) 5 6 5 6 5 6 8 6 5 6

Gtr 3

P M

6 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3

- toned mal - con - tents. A lit - tle boy smiled, it - 'll

F/Eb F Gm

6 5 5 6 5 5 6 6 5 6

6 6 6 5 5 5 6 6 6 5 5 5 6 6 6 5 5 5 6

Gtr 3

P M

1 1 1 1 1 1 1 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

Gtr. 3: w/ Riff E (1st 3 meas.)

all be well — and see a lit - tle boy smile, it - 'll all be well. —

Gtr. 4

6 6 5 5 5 6 6 5 5 5 5 6 6 5 5

Gtr. 2

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Gtrs. 2 & 4 tacet
N C

Gtr. 3 tacet

Push - ing lit - tle chil - dren with their full - y au - to - mat - ics, they like to

Gtr. 3

6

Chorus

Gtr. 1: w/ Rhy Fig. 1

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5

D5 E \flat 5 D5 E \flat 5 D5 E \flat 5

push the weak — a - round. *Shouted:* Push - ing lit - tle chil - dren with their full - y au - to -

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

mat - ics, they like to push the weak a - round. Push - ing lit - tle chil - dren,

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5
with their full - y au - to - mat - ics, they like to push the weak a - round.

Outro

Half-time feel

Hand-drawn musical notation for the phrase "Push the weak a-round". The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of the following notes: Eb5, D5, Eb5, D5, Eb5, D5, Eb5, D5. The notes are grouped into pairs: (Eb5, D5), (Eb5, D5), (Eb5, D5), (Eb5, D5). The first pair is marked with an 'x' above the Eb5 note. The second pair is marked with an 'x' above the D5 note. The third pair is marked with an 'x' above the Eb5 note. The fourth pair is marked with an 'x' above the D5 note. The notes are connected by a slur. The lyrics "Push the weak a-round," are written below the staff, aligned with the notes. The word "Push" is under the first pair, "the" is under the second pair, "weak" is under the third pair, and "a-round," is under the fourth pair.

Gtr I

Rhy. Fig. 2

1 0 1 0 1 0 1 0

1 0 1 0 1 0 1 0

End Rhy. Fig. 2

Gtr 1 w/ Rhy F.g. 2

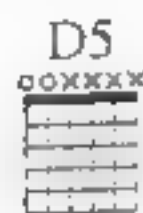
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

push the weak a - round, they like to push the weak a - round.

Jet Pilot

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

Drop D tuning, down 1 step.
low to high) C-G-C-F-A-D



Chorus
Fast Rock ♩ = 186
Double-time feel

D5 **E♭5** **D5** **E♭5**

Shouted: Wired were the eyes of a horse on a jet pi - lot

* Gtr 1 (dist.)

Rhy. Fig. 1

f

TAB

* Doubled throughout

D5 **E♭5** **D5** **E♭5** **D5**

one that smiled when he flew o - ver the bay.

2nd time, End double-time feel Half-time feel

End Rhy. Fig. 1

End half-time feel

cont. in slashes

D5 **Rhy. Fill 1**

Gtr 1 *mf*

Gtr 2 (dist.)

Riff A

End Riff A

Gtr 1 tacet
N.C.

End Rhy. Fill 1

Verse

A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5

1. My horse is a shack - led old man.
2. My source is the source of all cre a - tion.

Rhy. Fig. 2 End Rhy. Fig. 2

PM.

Gtr 2: w/ Rhy Fig 2

A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5

His, his re - morse was that he could - n't sur - vey the
Her dis - course is that we all don't sur - vey the

A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5

skies right be - fore right be - fore they went gray. My
go gray. My

Gtrs. 2 & 3 (dist)

mf

PM

A5 Bb5 A5 Bb5 A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 N.C. Gtrs. 2 & 3 tacet

horse and my re - morse fly - ing o - ver a great bay.

source }

PM

Chorus

Double-time feel

Gtr 1 w/ Rhy Fig. 1 (2 times)

3rd time Gtrs 2 & 3 tacet

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Wired were the eyes of a horse on a jet pi - lot one that smiled when he flew o - ver the bay

D5 Eb5 D5 Eb5 D5 Eb5 D5 N.C.

Wired were the eyes of a horse on a jet pi - lot one that smiled when he flew o - ver the bay

1.
Gtr 1 w/ Rhy Fig. 1
* Gtr 2 w/ Riff A

* w. slight P M

2.
Half-time feel

D5

E♭5



Gtr 1 Rhy. Fig. 3

End Rhy. Fig. 3



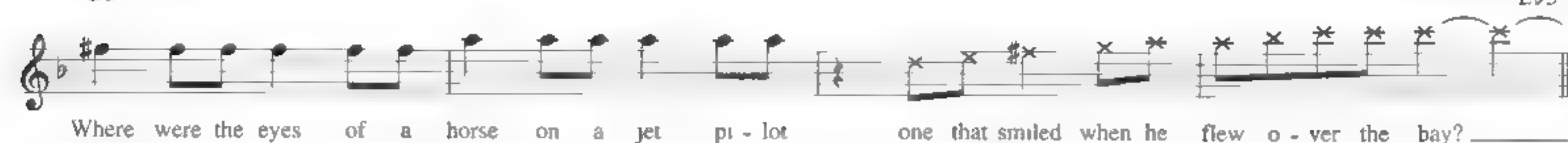
Gtr 1 w/ Rhy Fig 3

D5

To Coda

End half-time feel

E♭5



Interlude

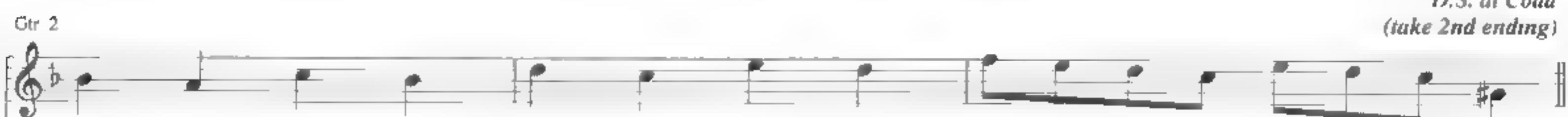
* Gtr 2 w/ Riff A (4 times,

N C



* w/ slight P M

** Sing 1st time

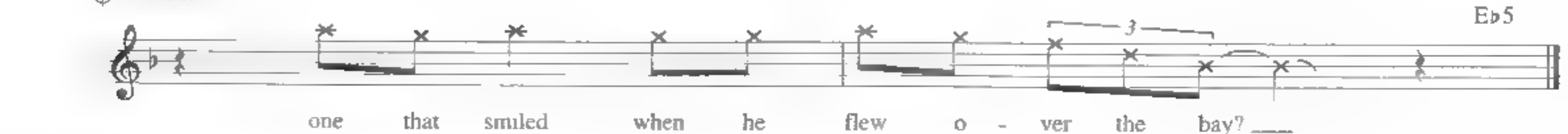


D.S. al Coda
(take 2nd ending)



Coda

E♭5



X

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F A-D

Intro

Fast Rock ♩ = 167

N.C.

Gtr 1 (dist.)

Play 5 times

mf PM

f

slight P.H.

TAB

10 0 12 0 13 0 12 0 10 0 12 0 13 0 12 0 10 0 12 0 13 12 13 12

Half-time feel

D5

Gtrs. 1 & 2 (dist.)

C D \flat

slight P.H.

f

10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 0 0 0 0 0 0 9 10 9 10 9 10

D5

C5 E \flat 5

D5

Rhy. Fig. 1

C D \flat

0 0 0 0 0 0 10 13 13 10 13 13 0 0 0 0 0 0 9 10 9 10 9 10

D5

C5 E \flat 5

D5

C D \flat

0 0 0 0 0 0 10 13 13 10 13 13 0 0 0 0 0 0 9 10 9 10 9 10

End half-time feel

Verse

2nd time Gtrs. 1 & 2 w/ Rhy. Fig. 2 . . . 2 times

C5 E \flat 5

C5 D5 E \flat 5 D5 C5 D5 E \flat 5 D5

C5 D5 E \flat 5 D5 C5 D5 E \flat 5 D5

1. Tell the peo - ple, _
2. Ask your peo - ple, _

tell the peo - ple that ar - rive.
ask your peo - ple what is right.

End Rhy. Fig. 1 Rhy. Fig. 2

PM

PM

0 0 0 0 0 0 10 13 13 10 13 13 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

Tell the peo - ple, — tell the peo - ple that ar - rive. } We don't need to mul - ti - ply,
Ask your peo - ple, — ask your peo - ple what is right }

PM

10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12

To Coda ⊕

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

we don't need to mul - ti - ply, we don't need to mul - ti - ply, we don't need to mul - ti -

End Rhy. Fig. 2

PM

10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

End half-time feel

D5 C D5 C5 Eb5 D5 C D5 C5 Eb5

ply ————— Die! —————

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 2 (1 1/2 times)

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

2. Show your peo - ple, — show your peo - ple how we died. Show your peo - ple, —

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

show your peo - ple how we died. We don't need to nul - li - fy, we don't need to nul - li - fy,

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

We don't need to nul - li - fy, we don't need to nul - li - fy. No need to nul - li - fy.

Gtrs. 1 & 2 w/ Rhy Fig. 1

Bridge

[illegible]

D.S. *al Coda*

End half-time feel

C5 D5 Eb5 D5

End half-time feel

We don't need to...

PM

10 $\frac{1}{2}$

PM

10 $\frac{1}{2}$

PM

10

⊕ Coda

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

we don't need to mul - ti - ply, we don't need to mul - ti - ply, No need to mul - ti - ply,

C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5 C5 D5 Eb5 D5

no need to mul - ti - ply, no need to mul - ti - ply, we don't need to mul - ti - ply. —

Words and Music by Daron Malakian and Serj Tankian

A5 F5 C5 F/A

Moderately ♩ = 128

acous.) Rhy. Fig. 1

[illegible]

End Rhy. Fig. I

End Rhy. Fig. 1

The musical notation for 'End Rhy. Fig. 1' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some notes beamed together. The notation is a rhythmic figure, likely for a drum or similar instrument.

Gtr 2 (elec)

G/A

mp
W. S. 100-1
J. M. 100-1

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line of eighth and quarter notes. The score is divided into two measures by a bar line. The first measure contains the melody and bass line for the first half of the song. The second measure contains the melody and bass line for the second half of the song. The melody is written in a treble clef and the bass line is written in a bass clef. The key signature is one flat and the time signature is 2/4. The score is divided into two measures by a bar line. The first measure contains the melody and bass line for the first half of the song. The second measure contains the melody and bass line for the second half of the song.

Gtr 3 (elec.)

Bm/A

* Vol swell

Gtr 2

let ring

2 3 2 3 2 3 5 5 6 7 6 5 7 5 7 7 7 9 7 9 7

G/A F/A Am Riff A

Bm/A G/A A F/A

Gtr 1 *mp* *mf* End Riff A

Gtrs. 1, 2 & 3 Incet

* Gtr 4 elec Rhy. Fig. 2

f w. dist

End Rhy. Fig. 2

* Doubled throughout

Chorus
Half-time feel

Am Bm/A G/A F/A

trust in my self-righteous su-i-

Riff C1 **End Riff C1**

Gtr 3 *mp*

Riff C2 **End Riff C2**

Gtr 5 12 self-righteous

let ring th'ougout

Riff C **End Riff C**

Gtr 2 *PM*

End half-time feel
(1st time only)

Gtrs. 3 & 5 w/ Riffs C1 & C2

Am Bm/A G/A F/A

cide I cry when an-gels de-serve to

Gtr 2 *PM*

let ring **f**

1.
Interlude
Gtrs. 2 & 4 w/ Rhy. Fig. 2 (2 times)
Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5A5 G#5A5 G#5A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

die

Bridge

Double-time feel

Gtrs. 2, 3 & 5 tacet

Gtr 4 w/ Rhy Fig 2 (2 times)

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5

G#5A5 G#5A5 G#5A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

2nd time, End double-time feel

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5A5 G#5A5 G#5A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

Fa - ther! (Fa - ther! Fa - ther! Fa - ther!)

Gtr 4

P.M.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 G#5A5 G#5A5 G#5A5 G#5 C5 B5 C5 B5 C5 B5 C5 B5 D5 C5 D5 C5 D5 C5 D5 C5

Fa - ther! Fa - ther! Fa - ther! Fa - ther!)

P.M.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Gtr 4 w. R B B (2 times)

A5 G#5 B5 D5 A5 G#5 B5 D5

Fa - ther in-to your hands, I com-mend my spir - it. Fa - ther in-to your hands, why have you for -

Half-time feel

Gtr 5 w. Riff C2 (5 3-4 times)

A5

Rhy. Fig. 4

Gtr. 2

F5

C5

F5

End Rhy. Fig. 4

sak - en me in your eyes? For - sak - en me in your thoughts? For -

Gtr 3 Riff D

End Riff D

8 10 10 12 10 7 10 12

Gtr 4 Rhy Fig. 4A

End Rhy. Fig. 4A

7 7 7 10 10 10 5 5 5 5 10 10 10 10

Gtrs. 2 & 4: w/ Rhy Figs. 4 & 4A (4 3/4 times)
 Gtr 3 w/ Riff D

A5 F5 C5 F5

sak - en me in your heart? For - sak - en me. I'll

A5 F5 C5 F5 A5

trust in my self-righteous su - i - cide.

F5 C5 F5 A5 F5

I cry when an - gels de - serve to die in

C5 F5 A5 F5 C5

my self-righteous su - i - cide I cry when

F A5

an - gels de - serve to die?

Gtrs 2 & 4

10 8 10 8 10 7

Gtr 5

2 2 2 2 0

Bounce

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D

Chorus

Fast Rock ♩ = 190

B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5

Jump! Bounce!

* Gtr 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. P.M.

TAB

* Doubled throughout

Gtr. 1 w/ Rhy. Fig. 1 (3 times)

B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5

Down! Up!

B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5

Jump!

(Po - go, po - go, po - go, po - go, po - go, po - go, po - go.)

B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5 B♭5 A5 B♭5 A5

Bounce! Down!

Po - go, po - go, po - go, po - go, po - go, po - go, po - go. Po - go, po - go, po - go.

B♭5 A5 B♭5 D5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 D5

Up! Jump! Bounce! Up! Down!

Po - go, po - go, po - go. Po - go. Po - go. Po - go. Po - go.)

Verse

* Bb/D

A/C#

1. I went out _ on a date _ with a girl, _ a bit late. _ She had so man-y friends. _

(Glid-ing through man-y hands.)

Gtr 1 Riff A

PM

End Riff A

6 7 8 5 7 8 5 7 8 5 7 8 4 6 7 4 6 7 4 6 7 4 6 7

* Chord symbols reflect impaired harmony

Gtr. 1. w/ Riff A
Bb/D

I brought my po - go stick just to show her a trick. _ She had so man - y friends. _

A/C#

Chorus

Gtr 1 w/ Rhy Fig. 1 (2 times)

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5

(Glid-ing through man - y hands.)

Jump!

(Po - go, po - go, po - go, po - go, po - go, po - go, po - go, po - go.)

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5

Bounce!

Po - go, po - go, po - go, po - go, po - go, po - go, po - go, po - go.

Down!

Po - go, po - go, po - go.

Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5

Up!

Po - go, po - go, po - go.

Jump!

Po - go.

Bounce!

Po - go.

Up!

Po - go.

Down!

Po - go)

Verse

Bb/D

2. Un - an - nounced _ twist - er games, _ all play - ers _ with no names. _ They lined up _ dou - ble quick, _

A/C#

Gtr

Riff B

PM

7 9 10 7 9 10 7 9 10 6 9 8 6 9 8

Gtr. 1. w/ Riff B
 A/C#

It was so ex - ot - ic, but just one po - go stick. Jump!

(Po - go, po - go, po - go,

Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5

po - go, po - go, po - go, po - go. Bounce! Po - go, po - go, po - go, po - go, po - go, po - go, po - go.

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5

Down! Up! Jump! Bounce! Up! Down!

Po - go, po - go, po - go. Po - go, po - go, po - go. Po - go. Po - go. Po - go. Po - go.)

(Oo.)

35

B5

Bb(#4) Bb5 Bb(#4) Bb5 Bb(#4) Bb5 Bb(#4)

 B_p/D

Oh, like to spread you out

Gtr 2

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes, with the letters 'P M' written below the first, third, fifth, and seventh measures. The lower staff is a bass line consisting of a continuous sequence of eighth notes, with the letters 'P M' written below the first, third, fifth, and seventh measures.

End half-time feel

Touch - ing who - ev - er's be - hind, _____ yi, _____ yi, _____ yi! _____

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

Gtr 2 tacet

Gtr + w Rhy Fig 1 (2 times)

Bb5

A5

B65

A5

Bb5

A5

B65

D5

Jump¹

(Po - go, po - go, po - go, po - go, po - go, po - go, po - go)

Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5

Bounce!

Down!

Po - go, po - go, po - go, po - go, po - go, po - go, po - go, Po - go, po - go, po - go.

Bb5 A5 Bb5 D5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 D5

Up! Po go, po - go, po - go. Jump! Yeah, Bounce! bounce Up! up and Down, down. woo! woo!)

Forest

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step
low to high) C -G-C -F-A -D

Intro

Moderately fast Rock ♩ = 150

[illegible]

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chord 'Dmaj7' is indicated for the first four measures, and 'Eb maj7' is indicated for the next four measures. Below the staff, there is a dashed line with the letters 'P M' at the beginning, likely indicating a piano or mezzo-piano dynamic. The notation includes various musical symbols such as notes, rests, and bar lines.

[illegible]

D5 G#5 F#5 D5 G#5 F#5 D5 F#5 G#5 D5 F#5 G#5 D5 F#5 G#5 D5 F#5 G#5

The first staff of music is written on a single line with a treble clef. It contains a sequence of chords: D5, G#5, F#5, D5, G#5, F#5, D5, F#5, G#5, D5, F#5, G#5, D5, F#5, G#5. The chords are represented by black dots on the staff lines.

The second staff of music is written on a single line with a bass clef. It contains a sequence of notes: 0, 0, 6, 4, 0, 0, 6, 4, 0, 0, 4, 6, 0, 0, 4, 6, 0, 0, 4, 6. The notes are represented by black dots on the staff lines.

D5 G#5 F#5 D5 G#5 F#5 D5 G#5 F#5 D5 G#5 F#5 D5 F#5 G#5 D5 F#5 G#5

PM

D5 F#5 G#5 D5 F#5 G#5

Verse
Gtr 2 tacet
Dmaj7

1. Walk with me, my
2. Walk with me, my

PM

Ebmaj7

lit - tle child, ah,
lit - tle friend!

Gtr 1 tacet
D5 G#5 F#5 D5 G#5 F#5

PM

D5 G#5 F#5 D5 G#5 F#5

Gtr 2 tacet
Ebmaj7

to the for - est
Take this prom - ise

PM

Emaj7

Gtr 1 tacet
D5 F#5 G#5 D5 F#5 G#5

of to de the ni end, al, ah! ah!

Gtr 2

PM

D5 F#5 G#5 D5 F#5 G#5

Gtr 2 tacet
Dmaj7

Speak with me, my

Gtr 1

PM

Ebmaj7

Gtr 1 tacet
D5 G#5 F#5 D5 G#5 F#5

on ly mind.

Gtr 2

PM

D5 G#5 F#5 D5 G#5 F#5

Gtr 2 tacet
Ebmaj7

Walk with me un

Gtr 1

PM

Emaj7 **Fmaj7**

til the { time end } and make the for - est

PM

F#maj7 **Ebmaj7**

turn to { wine. sand. } You take the leg - end

PM

Emaj7 **Fmaj7** **Gir 1 tacet N.C.**

for a fall. You saw the prod - uct, why can't you see that you

Gir 2

PM

Chorus
Half-time feel

D5 **Eb5** **G5** **N.C.**

are my child? Why don't you know that you

Rhy. Fig. 1 **My** **child.)** **End Rhy. Fig. 1**

D5 F#5 G#5 D5 F#5 G#5 N.C.

0 0 0 4 6 0 0 0 4 6 8 8 8 8 7 5 6 6 6 6 5 8

D5 G#5 F#5 D5 G#5 F#5 D5 G#5 F#5 D5 G#5 F#5 N.C.

0 0 0 6 4 0 0 0 6 4 0 0 0 6 4 0 0 0 6 4 8 8 8 8 7 5

D5 G#5 F#5 D5 G#5 F#5

6 6 6 6 5 8 0 0 0 0 6 5 0 0 0 6 4 0 0 0 6 4

D5 G#5 F#5 D5 G#5 F#5 N.C.

0 0 0 6 4 0 0 0 6 4 8 8 8 8 6 5 10 10 10 10 0 6

D5

11 11 11 11 10 8 13 13 13 13 11 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtr 2 tacet

** D5/A

Eb5/A

E5/A

F/A



* Bass arr. for gtr

** Chord symbols reflect implied harmony

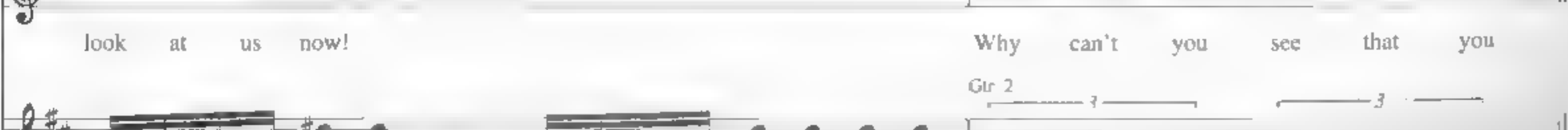
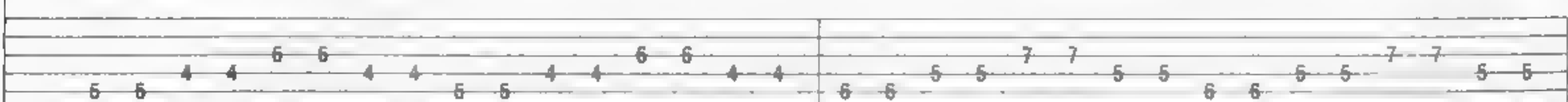
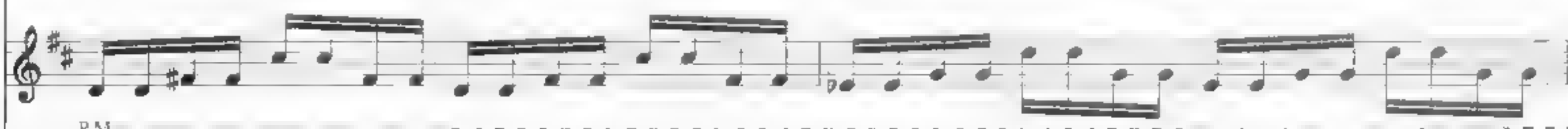
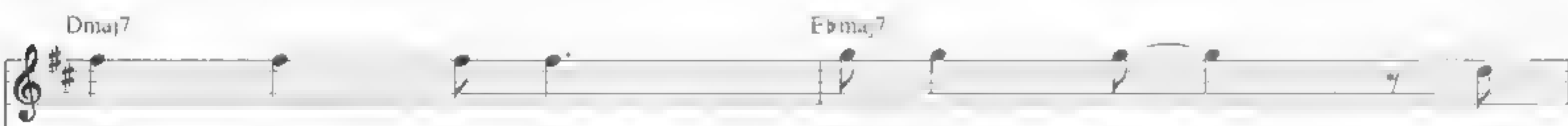
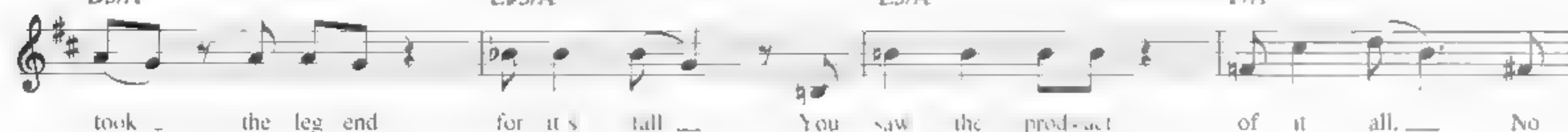
Gtr 3 w/ Riff A

D5/A

Eb5/A

E5/A

F/A



D.S. al Coda

Gtr 1 tacet
N.C.

Gtr 2

⊕ Coda
D5

world _____ that I'm _____
(that I'm

Gtr 2

P.M.

E♭5

you. _____ Take this prom - ise to the
you)

G5

N.C.

P.M.

D5 P.M. E♭5

end of _____ you!

P.M.

G5 N.C. D5

P.M.

ATWA

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D

Intro

Slowly ♩ = 87

* Gm F F/A Bb Cm Bb F/A Gm

Na, na, na, na.

Gtr 1 (clean) Riff A End Riff A

mf

TAB

* Chord symbols reflect implied harmony

Gtr 1 w/ Riff A

F F/A Bb Cm Bb

na, na, na, na, na, na, na, na

Verse

Gtr 1 w/ Riff A (1 3/4 times)
2nd time, Gtr 2 w/ Riff B (2 times)

F/A Gm Gm F F/A Bb

1 Hey, you, see me Pic - tures, cra - zy
2 Hey, you are me not so pret - ty

Cm Bb F/A Gm

All the world I've seen be - fore me pass - ing by

F F/A Bb Cm Bb

I've got noth - ing to gain, to lose.
Si - lent, my voice. I've got no choice

All the world I've seen be - fore

Pre-Chorus

Gtr 1 (acel)
G5

F/A Gm

me pass - ing by.

You don't care 'bout how I feel, I don't feel it an - y - more.

Gtr 1

let ring

* Gtr 2 (dist 1)

f

TAB

* Doubled throughout

You don't care 'bout how I feel, I don't feel it an - y - more You don't care 'bout how I feel, I don't feel it an - y - more

1. Interlude
Gtr 1: w/ Riff A
Gm F F/A Bb

You don't care 'bout how I feel, I don't feel it an - y - more, an - y - more.

Riff B
mf

Cm Bb F/A Gm

Na na, na, na, na, na, na, na, na, na, na, na, na

End Riff B

2. Chorus
Ab5 G5 Ab5

You don't care 'bout how I feel, I don't feel it an - y - more. I don't { see. } An - y - more! { sleep. }

To Coda Θ

1 I don't { hear. eat. } I don't { speak. live. } I don't feel.

An- y - more! An- y more!)

* Bb5/G

Guitar Solo

(Gtr, 2 w. Riff B, 1 1/4 times)

*** Gm F F/A Bb Cm Bb

** Gtr. solo

f

12 12 12 10 10 10 14 14 14 15 15 15 15 17 17 17 15 15 15
X X X X X X X X X X X X X X X X X X
10 10 10 8 8 8 12 12 12 13 13 13 13 15 15 15 13 13 13

** Doubled throughout

*** Chord symbols reflect implied harmony

F/A Gm F

na, na, na, na.

semi harm.

14 14 14 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10

12 12 12 10 10

F/A Bb Cm Bb

Na, na, na, na, na, na, na,

Gr 3

sem. harm.

14	14	14	14	14	14	14	14	15	15	15	15	15	15	15	17	17	17	17	17	17	17	17	15	15	15	15	15	15	15	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr 2

Measures 7-10 of the guitar 2 part. The staff is in treble clef with a key signature of one flat (Bb). Measure 7 contains a whole note chord of Bb2 and D3. Measure 8 contains a whole note chord of Bb2 and D3. Measure 9 contains a whole note chord of Bb2 and D3. Measure 10 contains a whole note chord of Bb2 and D3.

Verse

Gtr 3 tacet
G5

F/A Gm F5 A5 Bb5

na, na, na, na 3. Hey, you, see me. Pic - tures, cra -

semi-harm

14 14 14 14 14 14 14 12

Rhy. Fig. 1

7 5 X

C5 Bb5 A5 G5

zy. All the world I've seen be - fore me pass - ing by.

Gtr 2

End Rhy. Fig. 1

10 10 10 8 8 8 7 7 7 8 8

Gtr. 2 w/ Rhy. Fig. 1

F5 A5 Bb5 C5 Bb5

I've got noth - ing to gain, to lose. All the world I've seen be - fore.

D.S. al Coda (take 2nd ending)

A5 G5

me pass - ing by.
(Pass - ing by)

Coda

G5 Ab5

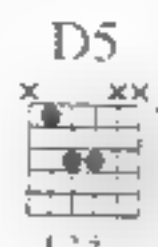
I don't feel (An - y-more')

Words and Music by Daron Malakian and Serj Tankian

Intro

Fast Rock ♩ = 180

D5

[illegible][illegible]

NC.

Car 2
(elec.)

D5
(cont. in notation)
f w/ dist

Rhy. Fig. 1
Gtrs. 1 & 2

End Riff A

Harm

PM

PM

PM

cont. in notation

1. 2.

D5 Eb5 D5 Verse

1. Mak - ing two pos - si - bil - i - ties

End Rhy. Fig. 1 Riff B End Riff B

PM

(8) 10 7 8 10 8 7 5 (8) 10 7 8 10 8 7 6 5 5 5 5 5 5 5 5 5

* Chord symbols reflect overall harmony

— a re - al - i - ty, pre - dict - ing the fu - ture of things — we all know, fight -

PM ————— PM —————

6 5 5 5 5 5 5 5 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6

- ing off the dis-eased pro - gram-ming of cen - tu-ries, cen - tu-ries, cen - tu-ries, cen - tu-ries. Sci -

PM ————— PM ————— PM — PM — PM — PM — PM —

(6) 5 5 5 5 5 5 5 5 6 5 5 5 5 5 5 5 6 5 5 6 5 5 6 5 5 7

Gtrs. 1 & 2 w/ R if A
D5

ence fails to rec - og - nize — the sin - gle most po - tent el - e - ment of hu -

man ex - ist - ence. Let - ting the reigns go, to — the un - fold - ing is faith, .

Chorus
Gtrs 1 & 2 w/ Rhy Fig. (1 3/4 times)

— faith, — faith, — faith, — Sci - ence has failed —

N.C.

our world — Sci - ence has failed —

Gtrs. 1 & 2 w/ Riff B

N.C.

E♭5

our moth - er earth. 2. Sci -

Verse

D5

E♭5

- ence fails to rec - og - nize the sin - gle most po -

Gtrs. 1 & 2

PM - - - - -

(6) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5

E♭5 D5 E♭5

- tent el - e - ment of hu - man ex - ist - ence. Let - ting the reigns go, to -

PM - - - - - Harm. PM - - - - - Harm

(6) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7

D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

the un - fold - ing is faith, faith, faith, faith. Sci -

PM - - - - - Harm. PM - - - - - Harm. PM - - - - - Harm. PM - - - - - Harm. PM - - - - -

(7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chorus

Gtrs 1 & 2 w/ Rhy F.g 1 (1 3/4 times)

N.C.

D5

ence has failed our world. Sci -

N.C

ence has failed our moth - er earth

Bridge

Half-time feel

— Spir - it moves through all things, spir - it moves through all things, spir -

Gtrs. 1 & 2

Rhy. Fig. 2

Rhy. Fig. 2

The musical notation for Rhy. Fig. 2 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, followed by a double bar line and a fermata. The lower staff is in bass clef and contains a figured bass line with the following figures: (8) 10 7 8 10 8 7, followed by a double bar line and a fermata.

23

End half-time feel

2C

it moves through all things Spir -

End Rhy. Fig. 2

(Cont. in sidebar)

Interlude

DS open

Rhy. Fig. 3

End Rhy. Fig. 3

Extr.

1 of 2

PM

P.M.

$$\zeta_A \rightarrow \zeta_A^2 \zeta_B$$

mf

w/ clean tone

PM

Car → elec

mf
w/ clean tone
P M

Ctrl 3 (elec)

117

w. clean tone

P M

0	0	0	2	0	2	3	0	2	3	6	3	2	3	0	0	2	0	2	3	0	2	3	5	3	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtrs. 1 & 2. w/ Rhy Fig 3

*Csus2/G

C/G

Gtrs. 4 & **5 (acous.)

P M

** Played *mf*

***Gtr 4 omits vib. (next 2 meas.)

P M

let ring

* Bass plays G

Half-time feel

D5

†Gtr 6

Bkgd. Voc.. ad Lib. next 6 meas.

mf

†Wind instrument arr. for gtr

Gtrs.
4 & 5 Riff C1

Gtr 3 Riff C

Gtr 6 w/ Riff D (7 times)
D5

ing the reigns go, to the un - fold - ing is faith, faith, faith,

Gtrs. 4 & 5

8 5 5 6 8 5 5 5 6 8 5 5 5 6

0 0 2 2 3 0 2 2 2 3 0 2 2 2 3

End half-time feel

Gtrs. 3, 4 & 5 tacet

E♭5 D5 F♭5 D5 E♭5

faith Let - ting the reigns go, to the un - fold ing is faith,

Gtrs. 1 & 2

PM PM Harm

(6) 8 5 5 5 5 6 5 5 5 5 5 5 6 5 5 5 5 5 5 7

(3) 0 2 2 2 2 (0)

D.S. al Coda

D5 E♭5 D5 E♭5 D5 E♭5 D5

faith, faith, faith, Sci

Gtrs. 1 & 2

PM Harm PM Harm PM Harm PM

(7) 7 7 7 7 7 7 7 7 7 7 7 7

⊕ Coda

Bridge

Half-time feel

Gtrs. 1 & 2. w/ Rhy. Fig. 2 (1 1/2 times)

Shimmy

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step.
(low to high) C-G-C-F-A-D

Intro

Moderate Rock ♩ = 122

Gtr 1 (dist.)

N.C.

mf

PM

TAB

3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5

PM

3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

Double-time feel

Gtrs 1 & 2 (dist.) F5 E5

A5 G#5

F5 E5

A5 G#5

f

3 2 2 2 2 2 7 6 6 6 6 6 3 2 2 2 2 2 7 6 6 6 6 6

2.

Verse

End double-time feel

F5 E5

A5 G#5

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

1., 2. Ed - u - ca - tion, for - ni - ca - tion, in you are. Go!

Rhy. Fig. 1

End Rhy. Fig. 1

PM

PM

3 2 2 2 2 2 7 6 6 6 6 6 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

NC

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Ed u - ca - tion, sub - ju - ga - tion, now you're - out Go!

PM

7 8 7 5 3 2 0 6 3 2 0 2 3 2 0 2 3 2 0 2 3 2

NC

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Oo, ed - u - ca - tion, for - ni - ca - tion, in you are Go!

PM

7 8 6 7 6 7 6 0 7 6 3 2 0 2 3 2 0 2 3 2 0 2 3 2

N.C.

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Don't be late for school a - gain, { boy. girl.

PM

7 8 7 5 3 2 0 6 3 2 0 2 3 2 0 2 3 2 0 2 3 2

NC.

Chorus F5 E5 A5 G#5

I think me, I want life. I think

Rhy Fig. 2

7 8 6 7 6 7 6 8 7 8 7 5 3 2 3 2 0 6 3 2 2 2 2 7 6 6 6

F5 E5 A5 G#5 F5 E5 A5 G#5

me, I want a house and a wife. I wan-na shim-my, shim-my, shim-my through the break of dawn, yeah.

End Rhy. Fig. 2

1. F5 E5 A5 G#5 2. F5 E5 A5 G#5

I think

PM

Gtrs. 1 & 2 w/ Rhy. Fig. 2 (2 times)

F5 E5 A5 G#5 F5 E5 A5 G#5

me, I want life. I think me, I want a house and a wife. I wan-na

F5 E5 A5 G#5 F5 E5 A5 G#5

shim-my, shim-my, shim-my through the break of dawn, yeah.

In -

Bridge

F5 E5 F5 E5 F5 E5 F5 E5

doc - tr - na - tion of a na - tion, (in) - doc - tri - na - tion of a na - tion

Gtrs. 1 & 2

PM - - -

3 2 3 2 3 2 3 2

F5 E5 F5 E5 F5 E5 F5 F5 F5 E5 F5 E5 F5 E5

Sub ju - ga - tion of dam na - tion, sub - ju - ga - tion of dam na

PM - - -

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

1., 2. || 3.

Interlude

Gtr 2 tacet
N.C.

Gtr 1

mf

PM - - -

Sem harm - - - - -

7 8 7 5 3 2 0 6 7 8 7 5 3 2 0 6 7 8 7 5 3 2 0 6

Outro

Gtrs. 1 & 2: w/ Rhy Fig 1 (4 times)

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

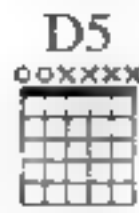
Don't be late for school a - gain, boy! Don't be late for school a - gain, girl!

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Don't be late for school a gain, boy! Don't be late for school a - gain, girl!

Toxicity

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1 step:
(low to high) C-G-C F-A-D

Intro

Slowly ♩. = 82
* Gtrs. 1 & 2 D5

mf
let ring —
** w/ slight P M —

TAB

7	10	7	10	7	10	7	10	7	10	7	10	10	13	10	13	10	13	10	13	10	13	10	13
---	----	---	----	---	----	---	----	---	----	---	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr 3
(elec.)

mp
let ring —
w/ slight P M —

TAB

5	7	6	7	5	7	5	7	5	7	5	7	8	10	8	10	8	10	8	10	8	10	8	10
---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	----	---	----	---	----	---	----	---	----

* Gtr 1 acous., Gtr 2 clean elec.
** Gtr 2 only

D5 D**b**6 F5 F6 F5 Fsus4

let ring
w/ slight P M —

TAB

7	10	7	10	7	10	11	7	11	10	7	10	10	13	10	15	10	15	13	10	13	11	10	11
---	----	---	----	---	----	----	---	----	----	---	----	----	----	----	----	----	----	----	----	----	----	----	----

let ring
w/ slight P M —

TAB

5	7	5	7	5	7	8	5	8	7	5	7	8	10	8	12	8	12	10	8	10	8	8	8
---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	----	---	----	----	---	----	---	---	---

Gtrs. 1, 2 & 3 tacet
Gtrs. 4 & 5 (elec.)
D5 Rhy. Fig. 1

f w/ dist. P M — — —

TAB

0	3	2	0	2	0	0	8	8	8	8	7	7	7	7	0	3	2	0	2	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

B**b**5 A5 D5 F5 E5 D5 E5 D5

TAB

8	8	8	8	7	7	7	7	0	3	2	0	2	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Bb5 A5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5

P M

Bb5 A5 D5 F5 E5 D5 E5 D5 Bb5 A5

End Rhy. Fig. 1

(cont. in slashes)

P M

D5 Rhy. Fill 1

End Rhy. Fill 1

Gtrs 4 & 5

F5

Gtrs 1 & 2

P M

Riff A

mf

let ring

Gtr 3

Riff A1

mp

let ring

D5 D(b6) D5 F5 F6 F5 F5sus4

End Riff A

let ring

End Riff A1

let ring

Verse

2nd time Gtrs. 1 & 2 w/ Fill 1

2nd time Gtr. 3 w/ Fill 1A

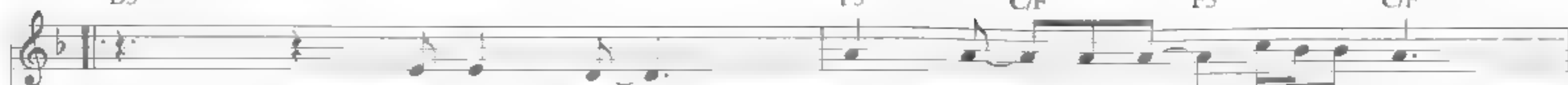
D5

F5

C/F

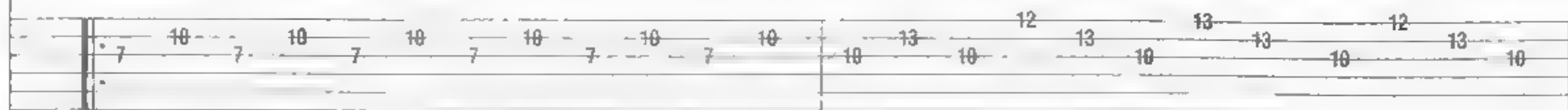
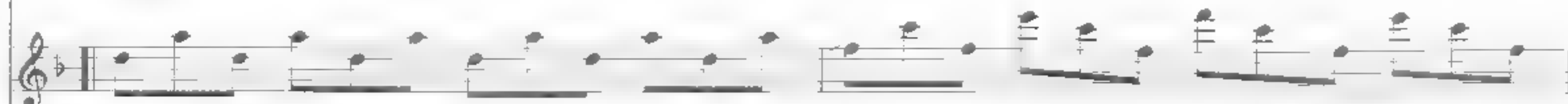
F5

C/F

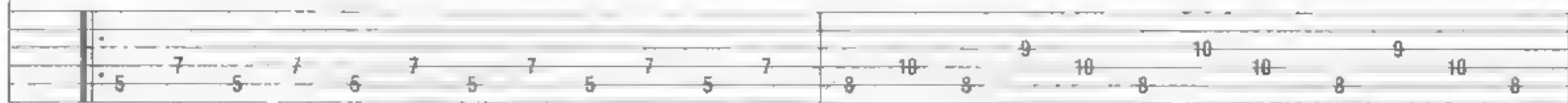


I can see you for their soft ware ver-sion sev-en-point 0,
More good for their fi-res loud neigh-bors,

Riff B



Riff B1



D5

D(b6)

D5

F5

F6

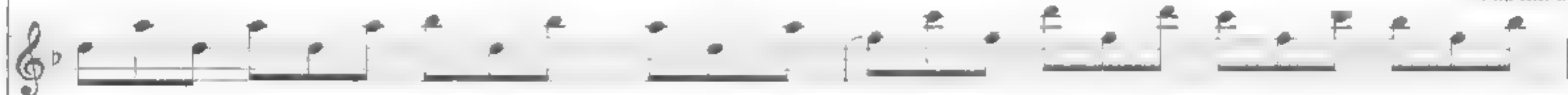
F5

Fsus4



look-ing at life through the eyes of a ti-re hub
flash-light rev-er-ies caught in the head-lights of a truck,

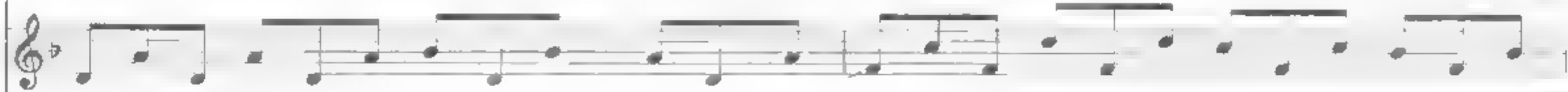
End Riff B



let ring



End Riff B1

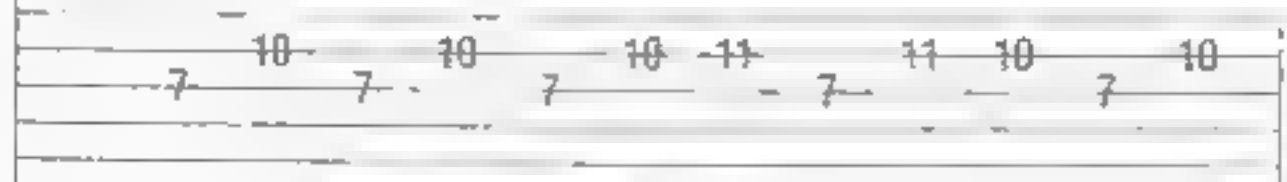


let ring



Fill 1

Gtrs. 1 & 2



Fill 1A

G



let ring



Gtrs. 1, 2 & 3: w. Riffs B & B1
 2nd time, Gtrs. 1 & 2: w/ Fill 1
 2nd time, Gtr 3: w. Fill 1A

D5

Rhy. Fig. 2

F5

End Rhy. Fig. 2

Gtrs. 4 & 5

mf
 P.M.



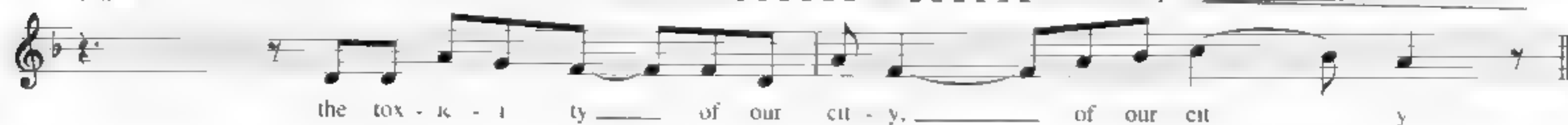
Gtr 5: w/ Rhy. Fig. 2

D5

F5

Gtr 4

P.M.



Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 1

D5

F5 E5 D5 E5 D5

Bb5

A5



D5

F5 E5 D5 E5 D5

Bb5

A5

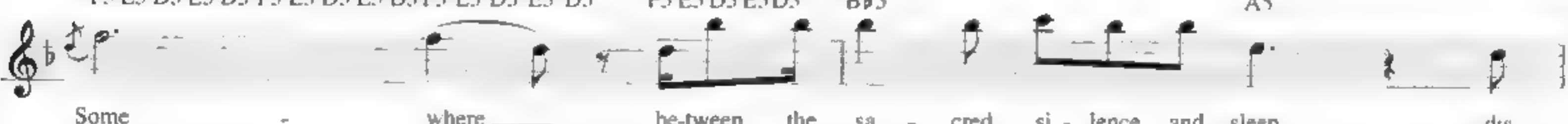


F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5

F5 E5 D5 E5 D5

Bb5

A5



1.

To Coda ⊕

D5

F5 E5 D5 E5 D5

Bb5

A5

F5



Interlude

Gtrs. 1, 2 & 3: w/ Riffs A & A1
 Gtrs. 4 & 5: w/ Rhy. Fill 1

D5

2.

D5

D(b6)

D5

F5

F6

F5

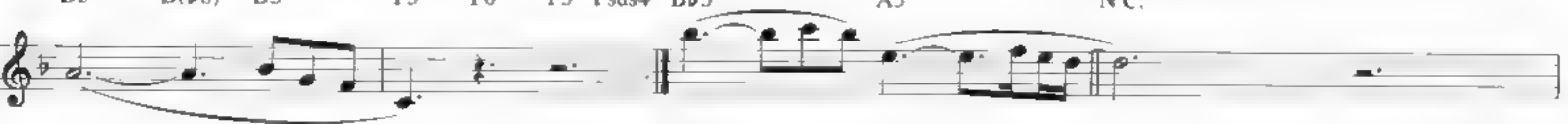
Fsus4

Bb5

A5

Interlude

Double time ♩ = 164
 N.C.



Gtr 4



The first system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The first measure contains a whole note chord of F4, A4, and C5. The second measure contains a whole note chord of G4, B4, and D5. The third measure contains a whole note chord of A4, C5, and E5. The fourth measure contains a whole note chord of B4, D5, and F5. The fifth measure contains a whole note chord of C5, E5, and G5. The sixth measure contains a whole note chord of D5, F5, and A5. The seventh measure contains a whole note chord of E5, G5, and B5. The eighth measure contains a whole note chord of F5, A5, and C6. The ninth measure contains a whole note chord of G5, B5, and D6. The tenth measure contains a whole note chord of A5, C6, and E6. The eleventh measure contains a whole note chord of B5, D6, and F6. The twelfth measure contains a whole note chord of C6, E6, and G6. The thirteenth measure contains a whole note chord of D6, F6, and A6. The fourteenth measure contains a whole note chord of E6, G6, and B6. The fifteenth measure contains a whole note chord of F6, A6, and C7. The sixteenth measure contains a whole note chord of G6, B6, and D7. The seventeenth measure contains a whole note chord of A6, C7, and E7. The eighteenth measure contains a whole note chord of B6, D7, and F7. The nineteenth measure contains a whole note chord of C7, E7, and G7. The twentieth measure contains a whole note chord of D7, F7, and A7. The twenty-first measure contains a whole note chord of E7, G7, and B7. The twenty-second measure contains a whole note chord of F7, A7, and C8. The twenty-third measure contains a whole note chord of G7, B7, and D8. The twenty-fourth measure contains a whole note chord of A7, C8, and E8. The twenty-fifth measure contains a whole note chord of B7, D8, and F8. The twenty-sixth measure contains a whole note chord of C8, E8, and G8. The twenty-seventh measure contains a whole note chord of D8, F8, and A8. The twenty-eighth measure contains a whole note chord of E8, G8, and B8. The twenty-ninth measure contains a whole note chord of F8, A8, and C9. The thirtieth measure contains a whole note chord of G8, B8, and D9. The thirty-first measure contains a whole note chord of A8, C9, and E9. The thirty-second measure contains a whole note chord of B8, D9, and F9. The thirty-third measure contains a whole note chord of C9, E9, and G9. The thirty-fourth measure contains a whole note chord of D9, F9, and A9. The thirty-fifth measure contains a whole note chord of E9, G9, and B9. The thirty-sixth measure contains a whole note chord of F9, A9, and C10. The thirty-seventh measure contains a whole note chord of G9, B9, and D10. The thirty-eighth measure contains a whole note chord of A9, C10, and E10. The thirty-ninth measure contains a whole note chord of B9, D10, and F10. The fortieth measure contains a whole note chord of C10, E10, and G10. The forty-first measure contains a whole note chord of D10, F10, and A10. The forty-second measure contains a whole note chord of E10, G10, and B10. The forty-third measure contains a whole note chord of F10, A10, and C11. The forty-fourth measure contains a whole note chord of G10, B10, and D11. The forty-fifth measure contains a whole note chord of A10, C11, and E11. The forty-sixth measure contains a whole note chord of B10, D11, and F11. The forty-seventh measure contains a whole note chord of C11, E11, and G11. The forty-eighth measure contains a whole note chord of D11, F11, and A11. The forty-ninth measure contains a whole note chord of E11, G11, and B11. The fiftieth measure contains a whole note chord of F11, A11, and C12. The fifty-first measure contains a whole note chord of G11, B11, and D12. The fifty-second measure contains a whole note chord of A11, C12, and E12. The fifty-third measure contains a whole note chord of B11, D12, and F12. The fifty-fourth measure contains a whole note chord of C12, E12, and G12. The fifty-fifth measure contains a whole note chord of D12, F12, and A12. The fifty-sixth measure contains a whole note chord of E12, G12, and B12. The fifty-seventh measure contains a whole note chord of F12, A12, and C13. The fifty-eighth measure contains a whole note chord of G12, B12, and D13. The fifty-ninth measure contains a whole note chord of A12, C13, and E13. The sixtieth measure contains a whole note chord of B12, D13, and F13. The sixty-first measure contains a whole note chord of C13, E13, and G13. The sixty-second measure contains a whole note chord of D13, F13, and A13. The sixty-third measure contains a whole note chord of E13, G13, and B13. The sixty-fourth measure contains a whole note chord of F13, A13, and C14. The sixty-fifth measure contains a whole note chord of G13, B13, and D14. The sixty-sixth measure contains a whole note chord of A13, C14, and E14. The sixty-seventh measure contains a whole note chord of B13, D14, and F14. The sixty-eighth measure contains a whole note chord of C14, E14, and G14. The sixty-ninth measure contains a whole note chord of D14, F14, and A14. The seventieth measure contains a whole note chord of E14, G14, and B14. The seventy-first measure contains a whole note chord of F14, A14, and C15. The seventy-second measure contains a whole note chord of G14, B14, and D15. The seventy-third measure contains a whole note chord of A14, C15, and E15. The seventy-fourth measure contains a whole note chord of B14, D15, and F15. The seventy-fifth measure contains a whole note chord of C15, E15, and G15. The seventy-sixth measure contains a whole note chord of D15, F15, and A15. The seventy-seventh measure contains a whole note chord of E15, G15, and B15. The seventy-eighth measure contains a whole note chord of F15, A15, and C16. The seventy-ninth measure contains a whole note chord of G15, B15, and D16. The eightieth measure contains a whole note chord of A15, C16, and E16. The eighty-first measure contains a whole note chord of B15, D16, and F16. The eighty-second measure contains a whole note chord of C16, E16, and G16. The eighty-third measure contains a whole note chord of D16, F16, and A16. The eighty-fourth measure contains a whole note chord of E16, G16, and B16. The eighty-fifth measure contains a whole note chord of F16, A16, and C17. The eighty-sixth measure contains a whole note chord of G16, B16, and D17. The eighty-seventh measure contains a whole note chord of A16, C17, and E17. The eighty-eighth measure contains a whole note chord of B16, D17, and F17. The eighty-ninth measure contains a whole note chord of C17, E17, and G17. The ninetieth measure contains a whole note chord of D17, F17, and A17. The hundredth measure contains a whole note chord of E17, G17, and B17. The hundred-first measure contains a whole note chord of F17, A17, and C18. The hundred-second measure contains a whole note chord of G17, B17, and D18. The hundred-third measure contains a whole note chord of A17, C18, and E18. The hundred-fourth measure contains a whole note chord of B17, D18, and F18. The hundred-fifth measure contains a whole note chord of C18, E18, and G18. The hundred-sixth measure contains a whole note chord of D18, F18, and A18. The hundred-seventh measure contains a whole note chord of E18, G18, and B18. The hundred-eighth measure contains a whole note chord of F18, A18, and C19. The hundred-ninth measure contains a whole note chord of G18, B18, and D19. The hundred-tieth measure contains a whole note chord of A18, C19, and E19. The hundred-first measure contains a whole note chord of B18, D19, and F19. The hundred-second measure contains a whole note chord of C19, E19, and G19. The hundred-third measure contains a whole note chord of D19, F19, and A19. The hundred-fourth measure contains a whole note chord of E19, G19, and B19. The hundred-fifth measure contains a whole note chord of F19, A19, and C20. The hundred-sixth measure contains a whole note chord of G19, B19, and D20. The hundred-seventh measure contains a whole note chord of A19, C20, and E20. The hundred-eighth measure contains a whole note chord of B19, D20, and F20. The hundred-ninth measure contains a whole note chord of C20, E20, and G20. The hundred-tieth measure contains a whole note chord of D20, F20, and A20. The hundred-first measure contains a whole note chord of E20, G20, and B20. The hundred-second measure contains a whole note chord of F20, A20, and C21. The hundred-third measure contains a whole note chord of G20, B20, and D21. The hundred-fourth measure contains a whole note chord of A20, C21, and E21. The hundred-fifth measure contains a whole note chord of B20, D21, and F21. The hundred-sixth measure contains a whole note chord of C21, E21, and G21. The hundred-seventh measure contains a whole note chord of D21, F21, and A21. The hundred-eighth measure contains a whole note chord of E21, G21, and B21. The hundred-ninth measure contains a whole note chord of F21, A21, and C22. The hundred-tieth measure contains a whole note chord of G21, B21, and D22. The hundred-first measure contains a whole note chord of A21, C22, and E22. The hundred-second measure contains a whole note chord of B21, D22, and F22. The hundred-third measure contains a whole note chord of C22, E22, and G22. The hundred-fourth measure contains a whole note chord of D22, F22, and A22. The hundred-fifth measure contains a whole note chord of E22, G22, and B22. The hundred-sixth measure contains a whole note chord of F22, A22, and C23. The hundred-seventh measure contains a whole note chord of G22, B22, and D23. The hundred-eighth measure contains a whole note chord of A22, C23, and E23. The hundred-ninth measure contains a whole note chord of B22, D23, and F23. The hundred-tieth measure contains a whole note chord of C23, E23, and G23. The hundred-first measure contains a whole note chord of D23, F23, and A23. The hundred-second measure contains a whole note chord of E23, G23, and B23. The hundred-third measure contains a whole note chord of F23, A23, and C24. The hundred-fourth measure contains a whole note chord of G23, B23, and D24. The hundred-fifth measure contains a whole note chord of A23, C24, and E24. The hundred-sixth measure contains a whole note chord of B23, D24, and F24. The hundred-seventh measure contains a whole note chord of C24, E24, and G24. The hundred-eighth measure contains a whole note chord of D24, F24, and A24. The hundred-ninth measure contains a whole note chord of E24, G24, and B24. The hundred-tieth measure contains a whole note chord of F24, A24, and C25. The hundred-first measure contains a whole note chord of G24, B24, and D25. The hundred-second measure contains a whole note chord of A24, C25, and E25. The hundred-third measure contains a whole note chord of B24, D25, and F25. The hundred-fourth measure contains a whole note chord of C25, E25, and G25. The hundred-fifth measure contains a whole note chord of D25, F25, and A25. The hundred-sixth measure contains a whole note chord of E25, G25, and B25. The hundred-seventh measure contains a whole note chord of F25, A25, and C26. The hundred-eighth measure contains a whole note chord of G25, B25, and D26. The hundred-ninth measure contains a whole note chord of A25, C26, and E26. The hundred-tieth measure contains a whole note chord of B25, D26, and F26. The hundred-first measure contains a whole note chord of C26, E26, and G26. The hundred-second measure contains a whole note chord of D26, F26, and A26. The hundred-third measure contains a whole note chord of E26, G26, and B26. The hundred-fourth measure contains a whole note chord of F26, A26, and C27. The hundred-fifth measure contains a whole note chord of G26, B26, and D27. The hundred-sixth measure contains a whole note chord of A26, C27, and E27. The hundred-seventh measure contains a whole note chord of B26, D27, and F27. The hundred-eighth measure contains a whole note chord of C27, E27, and G27. The hundred-ninth measure contains a whole note chord of D27, F27, and A27. The hundred-tieth measure contains a whole note chord of E27, G27, and B27. The hundred-first measure contains a whole note chord of F27, A27, and C28. The hundred-second measure contains a whole note chord of G27, B27, and D28. The hundred-third measure contains a whole note chord of A27, C28, and E28. The hundred-fourth measure contains a whole note chord of B27, D28, and F28. The hundred-fifth measure contains a whole note chord of C28, E28, and G28. The hundred-sixth measure contains a whole note chord of D28, F28, and A28. The hundred-seventh measure contains a whole note chord of E28, G28, and B28. The hundred-eighth measure contains a whole note chord of F28, A28, and C29. The hundred-ninth measure contains a whole note chord of G28, B28, and D29. The hundred-tieth measure contains a whole note chord of A28, C29, and E29. The hundred-first measure contains a whole note chord of B28, D29, and F29. The hundred-second measure contains a whole note chord of C29, E29, and G29. The hundred-third measure contains a whole note chord of D29, F29, and A29. The hundred-fourth measure contains a whole note chord of E29, G29, and B29. The hundred-fifth measure contains a whole note chord of F29, A29, and

Gtrs 4 & 5
 F5 D5 Rhy. Fig. 3
 F5 D5
 F5 D5
 F5 D5
 N.C.
 End Rhy. Fig. 3
 P.M.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for piano (P.M.) and double bass (F.M.). The piano part is in G major, 4/4 time, and includes a "2nd time, D.S. al Coda" section. The double bass part is in G major, 4/4 time, and includes a "2nd time, D.S. al Coda" section. The score is written in a standard musical notation with a treble clef for the piano and a bass clef for the double bass. The piano part features a melody with a "P.M." marking and a "2nd time, D.S. al Coda" section. The double bass part features a bass line with a "F.M." marking and a "2nd time, D.S. al Coda" section. The score is written in a standard musical notation with a treble clef for the piano and a bass clef for the double bass.

Coda

Interlude

Double time ♩ = 164

Gtrs. 4 & 5 w/ Rhy. Fig. 3

Outro

Half-time feel

NC.

F5 D5 F5 D5 F5 D5 F5 D5 Half-time feel
 N.C.

Gtrs.
 4 & 5

PM

When I be-came the sun, I

PM 1/2

shone life in - to the man's ___ hearts. When I be-came the sun, I shone life in - to the man's ___ hearts'

PM ———— 1/2 PM ———— 1/2 PM ————

0 0 0 0 0 3 2 0 2 0 0 0 3 2 0 2 0 0 0 0 0 3 2 0 2

co - caine cra - zy! Psy - cho group - ie, co - caine cra - zy!

PM

Verse

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

1., 2., 3. Psy - cho group - ie, co - caine cra - zy. Psy - cho group - ie, coke makes you

PM

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

high, makes you hide, makes you real - ly wan - na go. Stop!

PM

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Psy - cho group - ie, co - caine cra - zy. Psy - cho group - ie, coke makes you

PM

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

high, makes you hide Do you really wanna think? And

P.M.

(Gtr 3 cont'n sashes)

Half-time feel

D5

Gtr. 3

stop, stop your eyes from

Gtr 2

1st time, end half-time feel

E5

Now - ing, psy - cho group - ie, co - came cra - zy!

Gtrs. 2 & 3

2nd time, Gtrs. 2 & 3 w/ Rhy Fill

D5 E5

out, oh.

mp

Rhy. Fill 1

Gtrs 2 & 3

* w. clean tone & chorus

1st time, Gtrs. 2 & 3 tacet
E7

* Composite arrangement
** 12-str. acous., played mp

End half-time feel

Half-time feed
Grs. 2 & 3 tacet
E7

59

D5

Dm/F E7

Gtrs. 4 & 5 w/ Rhy. Fig. 2 (1st 2 meas.)

Gtr. 6 D5 Dm/F E Segue to "Aerials"

Gtrs. 4 & 5

Aerials

Words and Music by Daron Malakian and Serj Tankian

Gtrs. 1, 2 & 3: Drop D tuning, down 1 step.
(low to high) C-G-C-F-A-D

Gtr. 4: DADGAD tuning, down 1 step.
(low to high) C-G-C-F-G-C

Intro

Free time

* Gtr. 1 ** D5

The Intro section is in free time. It features Gtr. 1 playing a D5 chord (A-D-A) in Drop D tuning. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (7, 5, 8, 3, 7) for the D5 chord.

* Strings art. for gtr. (1st notes begin over end of previous track.)

** Chord symbols reflect implied harmony

Moderately fast ♩ = 162

Gtr. 1 lead

Gtr. 2 (elec.)
D5/F D5/E D5

D5/G

D5/F

D5/E

The main riff is in 4/4 time. Gtr. 1 plays a lead line with eighth notes. Gtr. 2 plays a rhythm line with eighth notes. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

Fretboard diagram for the main riff, showing the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

The main riff continues with Gtr. 1 and Gtr. 2. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

The main riff continues with Gtr. 1 and Gtr. 2. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

The main riff continues with Gtr. 1 and Gtr. 2. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

The main riff continues with Gtr. 1 and Gtr. 2. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The fretboard diagram shows the strings (T, A, B) and frets (3, 0, 2, 0, 0, 0, 0, 0, 5, 3, 2, 0, 2, 0, 2, 0, 2).

Copyright © 2001 Sony/ATV Tunes LLC and Devil Music

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

1., 2. Life is a wa - ter - fall, — { we're one in the riv - er and one — a - gain af - ter the fall. —
we drink from the riv - er, then we turn a - round and put up our walls. —

* Gtr 3
(elec.) Rhy. Fig. 1

f w/ dist

D5 G5 D5 F5 D5 E5 D5

End Rhy. Fig. 1

PM

12 10 9 7

Gtr 3 w/ Rhy Fig. 1 (2 1/2 times)

Bb5

Swim-ming through the void we hear _____ the word, _____ we lose our - selves _ but we

D5 G5 D5 F5 D5 E5 D5

find it all _____ 'Cause

Bb5

we are the ones that wan - na play, _____ al - ways wan - na go but you

D5 G5 D5 F5 D5 E5 D5

nev - er wan - na stay _____ And

To Coda ⊕

Bb5

we are the ones that wan na choose, _____ al - ways wan na play but you nev - er wan - na lose

Interlude

Gtr. 2: w/ Riff A

Gtr. 3 repeat

D5/F D5/E D5

D5/G D5/F D5/E



Gtr. 4
(acous.)

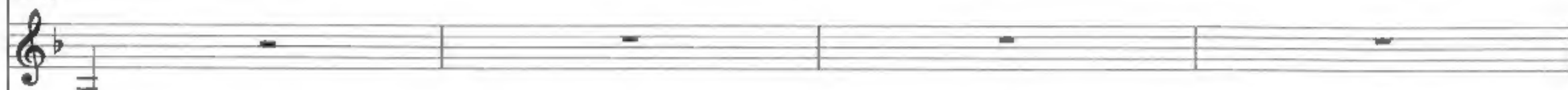
Riff B

mp
let ring throughout



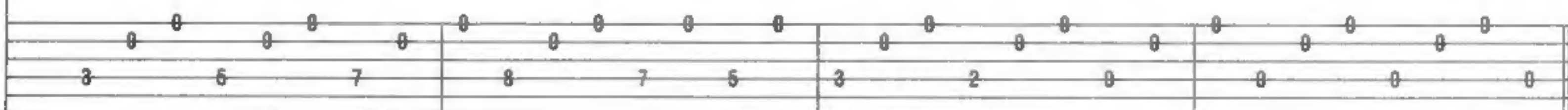
Gtr. 3

P.M.



D5/F D5/G D5/A D5/Bb D5/A D5/G D5/F D5/E D5

End Riff B

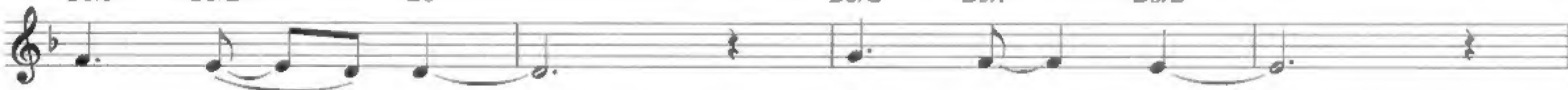


Chorus

Gtrs. 2 & 4: w/ Riffs A & B (1st 4 meas.)

D5/F D5/E D5

D5/G D5/F D5/E



Aer - i - als in the sky.

D.S. al Coda

D5/F D5/G D5/A D5/Bb D5/A D5/G D5/F D5/E D5



When you lose small mind, you free your life.



Gtr. 2

let ring



⊕ Coda

A5

nev - er wan - na lose. Oh!

Gr. 3

P.M. - - - - -

Interlude

F5 E5 D5 G5 F5 E5

Rhy. Fig. 2

P.M. - - - - -

let ring - - - - -

F5 G5 A5 Bb5 A5 G5 F5 E5 D5

End Rhy. Fig. 2

12

Chorus

Gr. 3, w/ Rhy. Fig. 2 (2 times)

F5 E5 D5 G5 F5 E5

Aer - i - als in the sky.

Aer - i - als, so up high.

F5 G5 A5 B♭5 A5 G5 F5 E5 D5

When you lose small mind, you free your life.
 When you free your eyes, e ter nal prize.

Chorus

Gtrs. 2 & 4: w/ Riffs A & B (2 times)

D5/F D5/E D5 D5/G D5/F D5/E

Aer - i - als in the sky.
 Aer - i - als, so up high.

D5/F D5/G D5/A D5/B♭ D5/A D5/G D5/F D5/E D5

When you lose small mind, you free your life.
 When you free your eyes, e ter nal prize.

Outro

Gtrs. 2 & 4: w/ Riffs A & B (1 3/4 times)

D5/F D5/E D5 D5/G D5/F D5/E D5/F D5/G D5/A D5/B♭ D5/A D5/G

Ah, ah, Ah.

1. D5/F D5/E D5 2. D5/F D5/E D5

Gtr. 4

Gtr. 2

let ring

PRISON SONG
NEEDLES
DEER DANCE
JET PILOT
X
CHOP SUEY!
BOUNCE
FOREST
ATWA
SCIENCE
SHIMMY
TOXICITY
PSYCHO
AERIALS



U.S. \$19.95

ISBN 0-634-03778-1



HL00690531

SONY/ATV MUSIC PUBLISHING



EXCLUSIVELY DISTRIBUTED BY

HAL LEONARD®